

NOVELLO'S ORIGINAL OCTAVO EDITION.

EAST TO WEST

AN ODE

BY

ALGERNON CHARLES SWINBURNE

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

CHARLES VILLIERS STANFORD.

(OP. 52.)

THE PIANOFORTE ARRANGEMENT BY THE COMPOSER.

PRICE ONE SHILLING AND SIXPENCE.

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DEDICATED TO
THE PRESIDENT AND PEOPLE
OF
THE UNITED STATES OF AMERICA.

January, 1893.

EAST TO WEST.

A. C. SWINBURNE.

C. V. STANFORD (Op. 52).

1.

Con moto maestoso ed assai lento.

PIANO.

♩ = 72.



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A CHORUS.
SOPRANO.



ALTO.



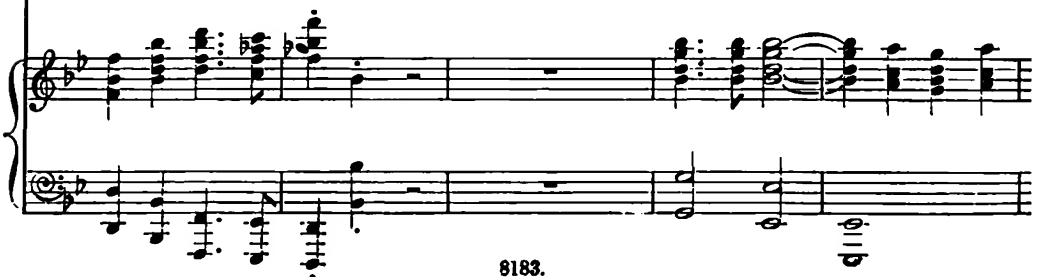
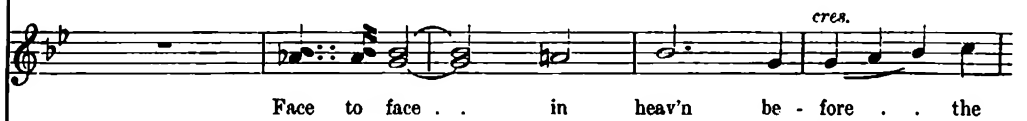
TENOR.



BASS.



A



sov - 'reign sun.

sov - 'reign sun. . . .

sov - 'reign sun.

sov - 'reign sun. . . .

The first system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'sov - 'reign sun.' and are marked with a forte (*f*) dynamic. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

The second system continues the musical piece with four vocal staves and a piano accompaniment. The vocal parts are mostly silent, indicated by whole rests. The piano accompaniment continues with its rhythmic pattern, featuring chords and moving lines in both hands. The system concludes with a double bar line and a 6/4 time signature.

Allegro non troppo e con moto.

From the springs of the dawn ev-er-last - -

Allegro non troppo e con moto. $\text{♩} = 50$.

From the

From the springs of the dawn, from the

From the springs of the dawn ev-er-last - - - ing, from the

- - ing, . . .

from the springs of the

springs of the dawn ev - er - last - - - - - ing a glo - ry re -
 springs of the dawn ev - er - last - - - - - ing a glo - ry re -
 springs of the dawn ev - er - last - - - - - ing,
 dawn, of the dawn ev - er - last - - - - - ing,
 B

news, re - news . . . and trans - fi - gures the
 news, re - news . . . and trans - fi - gures the
 a glo - ry re - news, re - news and trans - fi - gures the
 a glo - ry re - news, re - news and trans - fi - gures the
 8va
 cres.

west,

west,

west,

west,

f *dim.* *fp*

mp

From the depths of the sun-set a light as of morn-ing en-kin - -

- - dles the broad sea's breast,
mf
 From the depths of the sun - set a light as of
mf
 From the depths of the

a light as of
 morn - ing en - kin - - - dles the broad sea's breast,
 sun - set a light as of morn - ing en - kin - - - dles the broad sea's
mp
 From the depths of the sun - set a
mf legato.

cres.
 morn - ing en - kin - - - dles, en - kin - - - dles, en - kin - -

mp *cres.*
 a light as of morn - - ing en - kin - - - dles the

mf *cres.*
 breast, a light - - as of morn - - ing en -

cres.
 light as of morn - ing en - kin - - - dles, en - kin - - - dles the

p
 - - dles the broad sea's breast, from the

p
 broad seas's breast, from the

p
 - kin - dles the broad sea's breast, from the

p
 broad sea's breast, from the

8va *p*
 Sea -

depths . . of the sun - - - - - set

depths . . of the sun - - - - - set

depths . . of the sun - - - - - set

depths . . of the sun - - - - - set

a light as of

a light . . . as of morn - ing en -

mf a light, a light . . . en - kin -

mf a light, a light . . . en - kin -

cres.

morn-ing en - kin - dles the broad sea's

kin - - dles the broad sea's

- - - dles the broad sea's

- - - dles the broad sea's

Più mosso ed animato.

breast, And the lands . . and the skies . and the

breast,

breast,

breast,

Più mosso ed animato. ♩ = 63.

f

wa - ters are glad, . . .

And the lands . . . and the skies . . .

And the lands . . . and the skies . . . and the

And the lands . . . and the skies . . . and the

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

and the wa- ters are glad, are glad, are

. . . and the wa- ters are glad, are glad, are

wa - ters are glad, are glad, are glad,

wa - ters are glad, are glad,

8va..... D

The piano accompaniment continues with the same rhythmic pattern, featuring a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *sf* (sforzando) is present.

glad, the lands, the skies, the wa - -

glad, the lands, the skies, the wa - -

are glad, the lands, the skies, the wa - -

are glad, the lands, the skies, the wa - -

Sea

sf *f* *sf*

- - - ters are glad, glad, . . . glad of the

- - - ters are 'glad, glad, . . . glad of the

- - - ters are glad, glad, . . . glad of the

- - - ters are glad, glad, . . . glad of the

Sea

sf *sf* *sf*

day's and the night's work done.

day's and the night's work done.

day's and the night's work done.

day's and the night's work done.

Sra.

dim.

p.

p.

p.

II.

Adagio molto. ♩ = 50. *cantabile.*

p

F

CHORUS.
SOPRANO.
mp

Child of dawn, . . . and re - gent on the world - wide sea,

England smiles . . on Eu-robe, smiles . . on Eu-robe, fair as dawn . .

and free. .

mp
Not the wa - ters that gird her are

mp
Not the wa - ters that gird her are

p

G mp
Not the wa - ters that gird her are pur - er,

mp
Not the wa - ters that gird her are pur - er,

pur er, nor might-ier the winds that her

pur - er, nor might-ier the winds that her

G

nor might-ier the winds that her wa - ters know, not the wa - ters that

nor might-ier the winds that her wa - ters know, not the wa - ters that

wa - ters know, not the wa - ters that

wa - ters know, not the wa - ters that

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "nor might-ier the winds that her wa - ters know, not the wa - ters that". The music features a mix of eighth and sixteenth notes, with some rests.

cres. gird her are pur - er, nor might-ier the winds that her wa - -

cres. gird her are pur - er, nor might-ier the winds that her wa - - -

cres. gird her are pur - er, nor might-ier the winds that her wa - ters

cres. gird her are pur - er, nor might-ier the winds that her wa - ters

The second system continues the musical piece with four vocal staves and piano accompaniment. Each vocal staff begins with a "cres." (crescendo) marking. The lyrics are: "gird her are pur - er, nor might-ier the winds that her wa - -", "gird her are pur - er, nor might-ier the winds that her wa - - -", "gird her are pur - er, nor might-ier the winds that her wa - ters", and "gird her are pur - er, nor might-ier the winds that her wa - ters". The piano accompaniment continues with similar rhythmic patterns.

ters know But A - me - ri - ca, daughter and sis - ter of

ters know. But A - me - ri - ca, daughter and sis - ter of

know. But A - me - ri - ca, daughter and sis - ter of

know But A - me - ri - ca, daughter and sis - ter of

cres. *f*

England, is prais'd . . of them, far . . as they flow : At - lan - tic re -

England, is prais'd of them, far . . as they flow : At - lan - tic re -

England, is prais'd of them, far . . as they flow :

England, is prais'd . . of them, far as they flow :

H *mf*

sponds to Pa-ci-fic the praise of her
 sponds to Pa-ci-fic, At-lan-tic re-sponds to Pa-
 At-lan-tic re-sponds to Pa-
mf At-lan-tic re-sponds to Pa-ci-fic the

cres. days, the praise of her days, At-lan-tic re-sponds to Pa-ci-fic the
cres. ci-fic the praise of her days, At-lan-tic re-sponds to Pa-ci-fic the
cres. ci-fic the praise of her days, At-lan-tic re-sponds to Pa-ci-fic the
cres. praise of her days, At-lan-tic re-sponds to Pa-ci-fic the
più f *Sva*

praise, the praise of her days that have been and shall

praise, the praise of her days that have been and shall

praise, the praise of her days that have been and shall

praise, the praise of her days that have been and shall

dim.

be, the praise of her

be, the praise of her days, of her

be, her days that have been and shall be, the praise of her

be, the praise of her days that have been and shall be, the praise of her

p

days . . . that have been . . . and shall be,

days . . . that have been . . . and shall be,

days . . . that have been and shall be,

days and shall be,

delicatissimo. pp *poco rall.*
of her days that have been and shall be, of her days . . . that have been and shall be.

pp *poco rall.*
of her days that have been and shall be, that have been and shall be.

pp *poco rall.*
of her days that have been and shall be, that have been . . . and shall be.

pp *poco rall.*
of her days that have been and shall be, that have been and shall be.

poco rall. *pp*
Attacca.

III.

Maestoso ma con moto.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The tempo/mood is indicated as *Maestoso ma con moto.* The music begins with a series of rests in the vocal parts, followed by a piano introduction featuring triplets of eighth notes in the right hand and a single eighth note in the left hand, marked with a forte (*f*) dynamic. The tempo marking *♩ 108* is present.

Maestoso ma con moto. ♩ 108.

f *sf*

So from Eng-land

Second system of the musical score, continuing the vocal and piano parts. The vocal parts enter with the lyrics "So from Eng-land west-ward let the". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *f* (forte) and *sf* (sforzando). The tempo/mood remains *Maestoso ma con moto.*

So from Eng-land west-ward let the

So from Eng-land west-ward let the watch-word fly,

So from Eng-land west-ward let the watch-word fly,

west-ward let the watchword fly,

watch-word fly, . . . So for Eng - land east - ward let the

. . . So for Eng-land

The first system of the musical score consists of five staves. The top staff is a vocal line in G major (one sharp) with the lyrics "watch-word fly, . . . So for Eng - land east - ward let the". The second staff is another vocal line with the lyrics ". . . So for Eng-land". The third and fourth staves are empty. The fifth staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

seas re - ply; .

east - ward let the seas re - ply; . . .

So for Eng-land east - ward let the seas re - ply; . .

So for Eng-land east-ward let the seas re - ply; . .

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top staff is a vocal line with the lyrics "seas re - ply; .". The second staff is another vocal line with the lyrics "east - ward let the seas re - ply; . . .". The third staff is a vocal line with the lyrics "So for Eng-land east - ward let the seas re - ply; . .". The fourth staff is a piano accompaniment in G major with the lyrics "So for Eng-land east-ward let the seas re - ply; . .". The fifth staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes, with a "dim." (diminuendo) marking.

K

So from Eng - land

So from Eng - land

So from Eng - land west - ward

So from Eng - land west - ward

K

west - ward let the watch - word fly,

west - ward let the watch - word fly,

let the watch - word fly, . .

let the watch - word fly, . .

So for Eng - land east - ward let the

So for Eng - land east - ward let the

So for Eng - land east - ward

So for Eng - land east - ward

The piano accompaniment consists of a right hand with chords and a left hand with triplets and sixteenth notes.

seas re - ply,

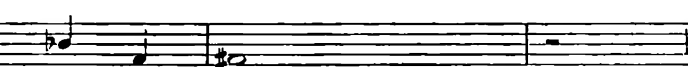
seas re - ply,

let the seas re - ply,


let the seas re - ply,

The piano accompaniment continues with triplets and sixteenth notes, ending with a forte (*f*) dynamic marking and a trill marked 'Sua'.

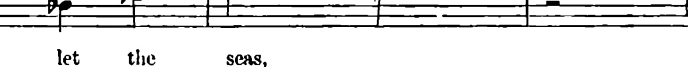
let the seas, let the



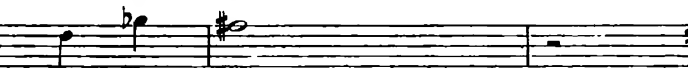
let the seas, let the



let the seas, let the



let the seas, let the



seas re - - ply ;



seas re - - ply ;



seas re - - ply ;



seas re - - ply ;





First system of musical notation. It consists of five staves. The top four staves are treble clefs with a key signature of two flats (B-flat and E-flat) and contain whole rests. The fifth staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains a complex melodic line in the treble with many beamed sixteenth and thirty-second notes, and a bass line with eighth and quarter notes.



Second system of musical notation. It consists of five staves. The top four staves are treble clefs with a key signature of two flats and contain whole rests. The fifth staff is a grand staff (treble and bass clefs) with a key signature of two flats. The treble part features a dense, rapid sequence of chords and arpeggios. The bass part consists of a steady eighth-note accompaniment. The word *cres.* is written above the bass staff.

mf

Praise, hon-our, and love . . .

f *p*

. . . ev - er - last - ing be sent on the wind's wings, westward and east,

f *p*

mf

Praise, honour, and love . . . ev - er - last - ing be sent on the wind's wings,

praise, honour, and love be sent on the wind's wings,

L mf

Praise, honour, and love . . . ev - er - last - ing be

mf

Praise, honour, and love . . . ev - er - last - ing be

westward and east, hon-our, and love . . . be

westward and east, honour, and love,

cren. mf

sent on the wind's wings, westward and east, . . . That the pride . . .

sent on the wind's wings, westward and east, . . . That the pride . . .

sent on the wind's wings, westward and east, . . . That the pride . . .

be sent on the wind's wings, . . . That the pride . . .

. . . of the past and the pride . . . of the fu - ture may *mf*

. . . of the past and the pride . . . of the fu - ture

. . . of the past and the pride . . . of the fu - ture

. . . of the past and the pride . . . of the fu - ture

mf

min - - - gle as friends,

may min - - - gle as

mf
may

may

friends,

cres.
may min - - - gle as

cres.
min - - - gle, may min - - - gle as

min-gle as friends at feast, may min-gle as friends at

may min-gle as friends at feast, at

friends, may min-gle as friends at feast, at

friends, may min-gle as friends at feast, at

f staccato.

mf *M*
feast, may min - - gle as friends, min - - gle as friends,

mf
feast, may min - - gle as friends, min - - gle as friends,

mf
feast, min-gle as friends, min -

mf
feast, may . . min-gle as friends, . . min-gle as friends, min -

M
mf

min-gle as friends at feast, . . . Praise, .

min-gle as friends at feast, . . .

- - gle as friends at feast,

- - gle as friends at feast, . . .

cres.

. . and love ev - er - last - - - - -

Love . . . ev - er -

f

Praise, hon-our, and love . . ev - er - last - ing be sent on the wind's wings, 8va

ing, praise, hon-our, and love . . ev - er - last - ing be

last - ing, praise, hon-our, and love . . ev - er - last - ing be

Love ev - er -

westward and east, Love ev - er -

Sua

sent on the wind's wings, west-ward and east, . . .

sent on the wind's wings, west-ward and east, . . .

last ing,

last ing,

[illegible][illegible]

Assai lento e maestoso (come al 1mo).

as friends at feast, *ff*

as friends at feast, *ff*

as friends at feast, *ff*

as friends at feast, *ff*

♩ = 72.
Assai lento e maestoso (come al 1mo).

sf sf sf sf

And the sons of the lords of the world-wide seas . . .

And the sons of the lords of the world-wide seas . . .

And the sons of the lords of the world-wide seas .

And the sons of the lords of the world-wide seas . . .

8va.....

be one, be one, be one, . . . be one till the world's life

be one, be one, be one, . . . be one till the world's life

be one, be one, be one, . . . be one till the world's life

be one, be one, be one, . . . be one till the world's life

die,

die,

die,

die,

Sua

till the world's life die.

till the world's life die.

till the world's life die.

till the world's life die.

Sua

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(Professor of Music in the University of Oxford)

AND

THE REV. WILLIAM RUSSELL, M.A., Mus. Bac., OXON.

(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

THE inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

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FAIRY SONG. Two-part Song ... H. W. SCHARTAU.
DAISY DELL. Unison Song ... A. SCOTT GATTY.
THE POSTILLION. } Trios Arranged by LOWELL MASON.
EVENING. }
TIMOTHY TIPPEN'S HORSE. Round ... A. MOFFAT.
STUDIES IN TIME AND TUNE ... W. G. McNAUGHT.

No. 3.
TO A VIOLET. Unison Song ... J. STAINER.
LITTLE BO-PEEP. Action Song... J. W. ELLIOTT.
TUNE AND TIME TESTS ... W. G. McNAUGHT.

No. 4.
SABBATH STILLNESS. Unaccompanied Trio
FRANZ ABT.
ST. GEORGE FOR ENGLAND. Trio. G. A. MACFARREN.
OH! DEAR! WHAT CAN THE MATTER BE? Two-
part Song ... OLD ENGLISH.
TUNE TESTS ... W. G. McNAUGHT.

No. 5.
DAWN, GENTLE FLOWER. Unison Song
W. S. BENNETT.
JOHN GILPIN. Trio ... G. A. MACFARREN.
TUNE AND TIME TESTS ... W. G. McNAUGHT.

No. 6.
THE PRIMROSE. Unison Song ... A. RANDEGGER.
A HUNTING SONG. Two-part Song B. M. RAMSEY.
TUNE AND TIME TESTS ... W. G. McNAUGHT.

No. 7.
CHRISTMAS-TIME. Two-part Song B. M. RAMSEY.
THE WASSAIL SONG. Two-part Carol
W. G. McNAUGHT.
THE CHRISTMAS TREE. Unison Song S. C. COOKE.

No. 8.
"MARCH LIKE THE VICTORS,"
PRIZE VOCAL MARCH.
BY ROLAND ROGERS, MUS. D. (OXON.).

No. 9.
THE OVER-CRAFTY FOX. Unison Song. GEO. LINLEY.
THE LITTLE VALLEY. Trio (s.s.b.)
Arranged by LOWELL MASON.
THE SWALLOWS. Two-part Song ... SCHUMANN.
TUNE AND TIME TESTS ... W. G. McNAUGHT.

No. 10.
FAIRIES' DANCE. Two-part Song
FLORENCE A. MARSHALL:
MARCHING SONG. Trio ... F. ABT.
EXERCISES IN CHANGING KEY AND ACCIDENTALS
W. G. McNAUGHT.

No. 11.
OUR SHIP AT SEA. Action Song H. E. BUTTON.
OVER ROCK AND OVER WEED. Two-part Song
W. W. PEARSON.
'TIS HUM DRUM. School Catch, with Actions
HARRINGTON.
TUNE AND TIME TESTS ... W. G. McNAUGHT.

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